

teenth century, was not yet written; but Hachette already issued his "Studes sur les Moralistes Prançais" and his "Essai sur l'Histoire Universelle."

Another visitor, one who called as a reviewer of the provincial press, not as an author, for he published his books elsewhere, was Duranty, a young novelist with an original, strongly marked personal talent, whose first book, "Le Malheur d'Henriette Gerard," had proved fairly successful, but who, in the end, failed to secure public recognition, though Zola became quite an admirer of his work — in a measure, perhaps, because it departed from most of the recognised canons and showed Duranty to be a man who, appreciated or not, followed his own bent and disdained to copy others.

But one of Hachette's leading authors at that time was Edmond About, the "nephew of Voltaire/" who a few months before Zola was engaged by the firm had given it his vivid "Lettres d'un bon jeune homme," written *au \$as de charge*, to the music, as it were, of a flourish of trumpets. Then, in, 1862, in Zola's time, Hachette published About's fanciful "Gas de M. Gruériu," and in the following year his novel "Madelon," which would be perhaps his best book had he not insisted unduly on its setting, with the result that it now seems somewhat old-fashioned.

"Madelon," however,  
is to About what " La Dame aux Carn&ias " is to  
Dumas *files*  
" La Fille Elisa " to the Goncourts, " Sapho " to  
Daudet, and  
"Wana" to Zola. The young clerk read this  
book with  
keen and appreciative interest.

But of all the authors calling at his office,  
the one who  
most frequently lingered there to chat for a  
few minutes  
was the great critic Taine. He was then  
writing his " His-  
toire de la Literature Anglaise " (1863-1864),  
and, on ac-